

# WYNTON KELLY

*Someday My Prince Will Come*

VER JAY



**RE-ISSUE OF  
THE ORIGINAL  
RECORDING**

Digitally Remastered

**PLUS 5  
Previously  
Unreleased  
Takes!**

# WYNTON KELLY

"Someday My Prince Will Come"



7 5410-60902-2 8

1. **SOMEDAY MY PRINCE WILL COME** 4:51

(F. Churchill-L. Morey)

2. **GONE WITH THE WIND** 4:15

(Magidson-Wrubel)

3. **AUTUMN LEAVES** 5:11

(Kosma-Prevert-Mercer)

4. **COME RAIN OR COME SHINE** 4:52

(Harold Arlen-Johnny Mercer)

5. **WEIRD LULLABY** 7:12

(Babs Gonzales)

6. **SASSY** 5:14

(Wynton Kelly)

7. **WRINKLES** 8:05

(W. Kelly)

8. **ON STAGE** 5:13

(R. Stevenson)

9. **CHAR'S BLUES** 4:51

(W. Kelly)

10. **LOVE, I'VE FOUND YOU** 2:37

(Danny Small)

11. **SURREY WITH THE FRINGE ON TOP-take 3** 3:38

(Rogers-Hammerstein)

12. **JOE'S AVENUE-take 4** 6:31

(W. Kelly)

13. **SOMEDAY MY PRINCE WILL COME-take 5** 3:02

(F. Churchill-L. Morey)

14. **AUTUMN LEAVES-take 1** 8:32

(Kosma-Prevert-Mercer)

15. **CHAR'S BLUES-take 2** 5:31

(W. Kelly)

**TOTAL TIME 78:00**

(Rounded to nearest minute)

Original Sessions Supervised by Sid McCoy  
Digital Transfers by Gordon Skene  
Digital Remastering by Bob Fisher  
Series Supervision by Billy Vera  
Liner Notes by Zan Stuart

**Personnel:**

Wynton Kelly - *piano*

**Cuts 5,7, and 8 with:**

Paul Chambers - *bass*

Philly Joe Jones - *drums*

**Cut 7 add:**

Lee Morgan - *trumpet*

Wayne Shorter - *tenor sax*

**All other cuts:**

Sam Jones - *bass*

Jimmy Cobb - *drums*

Recorded at Bell Sound Studios, NYC

Studio A; September 20-21, 1961

*Cuts 11-15 are bonus tracks*

Enjoy these other **Vee-Jay** recordings:

*Lee Morgan*, Expoobident, NVJ2-901

*Wayne Shorter*, Wayning Moments Plus, NVJ2-900

Someday My Prince Will Come, originally released on VJ LP 3038

PRINTED IN U.S.A.

For more information write to:

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New York, NY 10101-1500





# WYNTON KELLY – “Someday My Prince Will Come”



Wynton Kelly (1931-1971) is yet another outstanding musical artist who died before his time, but while he lived he was one of the most respected pianists in the jazz business. He played with the very best because he was the best, an equal in any musical situation, a top notch player who could knock the walls down on an all-out blues or sing melliflously on the quietest of ballads. As a person, he was warm and sincere.

Wynton Kelly was born in 1931 of West Indian parentage and was raised in Brooklyn where he began dabbling with the keyboard at the age of four. He went to Music and Art School and Metropolitan Vocational in the Long Island borough, and since piano wasn't included in the school's curriculum, he worked on bass and theory. By his own admission, he had little formal study.

First gigs came from the musicians Kelly grew up with: tenorist Ray Abrams, baritonist Cecil Payne, bassist Ahmad Abdul-Malik and altoist Ernie Henry. He then went on to work with 'Hot Lips' Page, Hal 'Cornbread' Singer, Eddie 'Lockjaw'

Davis. In 1950, he landed a spot with Dinah Washington's band and met drummer Jimmy Cobb, who came to be a lifelong partner in rhythm. Later the pianist worked with Lester Young and Dizzy Gillespie. His work with the latter is documented on some recent reissue sets of Dizzy at Newport that also feature the aforementioned Henry and young trumpet dynamo Lee Morgan.

Things really changed for Wynton in 1959 when he went with the Miles Davis band, working with Paul Chambers, Cobb, and Hank Mobley in addition to the leader. In 1961, trombonist J.J. Johnson joined the outfit to make it one unbelievable sextet, almost an original 'Giants of Modern Jazz.' In this band, Kelly was allowed to freely develop his own artistic voice and he strongly influenced the other members of the group. Miles paid him this tribute when talking to Nat Hentoff: "Wynton's the light for a cigarette. He lights the fire and keeps it going. Without him, there's no smoking."

In 1963, Kelly departed the aegis of Davis and led his own trio, accompanied by his rhythm cohorts, Chambers and Cobb. They worked off and on until Chambers died in 1969 (what a great loss to jazz his

early passing was), a high point being when they teamed with Wes Montgomery for a couple of years during the 1965-66 period, an era that has, fortunately, been made available on re-issue recordings.

Until his untimely demise in 1971, Kelly kept active in the New York area, recording for Vee Jay, Verve and Milestone, and working jobs here and there with Cobb.

One of the true disciples of Bud Powell, Kelly was a dazzling soloist at any tempo and a composer of the first order. He worked hard at composition and wrote a number of very forceful, imaginative pieces. Simply, there was no facet of music in which he lay dormant; he was a fertile artist who used his given time thoughtfully and with purpose. However, like so many jazz musicians, he suffered from lack of recognition.

But in the present, he has left those fortunate enough to hear his message a marvelous legacy of pianistic mastery, and this package of re-discovered recordings will undoubtedly add more names to the list of those who are devoted admirers of the great Wynton Kelly.

*Zan Stewart*

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| 3. <b>AUTUMN LEAVES</b> 5:11<br>(Kosma-Prevert-Mercer)                 | 11. <b>SURREY WITH THE FRINGE ON TOP-take 3</b> 3:38<br>(Rogers-Hammerstein)  |
| 4. <b>COME RAIN OR COME SHINE</b> 4:52<br>(Harold Arlen-Johnny Mercer) | 12. <b>JOE'S AVENUE-take 4</b> 6:31<br>(W. Kelly)                             |
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**WYNTON KELLEY**



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IN THE USA BY  
SANYO  
LASER PRODUCTS, INC.



**NVJ2-902**  
VEE-JAY  
LIMITED PARTNERSHIP  
P.O. BOX-1500  
RADIO CITY STATION  
NEW YORK, NY 10019



**SOMEDAY MY PRINCE WILL COME**

ORIGINAL SESSIONS SUPERVISED BY  
**SID McCOY**

RE-ISSUE SUPERVISION  
**BILLY VERA**

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